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THE
PRACTICAL STENOGRAPHER:

OR,

SHORT-HAND

FOR

SCHOOLS, AND SELF-INSTRUCTION.

ON

AN ENTIRELY NEW SYSTEM,

DESIGNED FOR PROMOTING

THE UNIVERSAL PRACTICE OF THE ART.

BY E. SOPER.

"OMNIA VINCIT LABOR."

London:

GRANT & GRIFFITH, CORNER OF ST. PAUL'S CHURCHYARD;
HATCHARD, No. 187, PICCADILLY.

1856.

*** All Communications for the Author to be addressed to the care of
the Printer, W. H. COLLINGRIDGE, City Press, 1, Long Lane, London.*

ENTERED AT STATIONERS' HALL.

INTRODUCTION.

NOTWITHSTANDING the great and general utility of Short-hand writing, it has hitherto been very limited in its application. This may, perhaps, be accounted for by the circumstance that the many excellent works which have been published on the subject—although adequate to all the wants of accomplished reporters—are yet not sufficiently simple, intelligible, and comprehensive, to interest the young, and the public generally. The following Treatise is intended to meet this deficiency, and thereby help to bring the art into more general use among all classes.

They who are educated, and competent to understand the rules will not require the further assistance of a tutor. Masters of schools may establish classes, or youths may form them among themselves, and thus mutually assist each other; and, no doubt, by a little study of the contents, that they will be found amply sufficient to give them a thorough practical knowledge of the subject; but, should any further explanations be required, the Author will readily give them in answer to inquiries made by letter.

Having been instructed in the late Mr. Taylor's Stenography when at school, the Author can speak, from personal experience, of the great advantage of an early practical acquaintance with the art. But a perception of the imperfections of that, and all other systems which he consulted, led to his undertaking the present work; and improvements herein have been introduced from time to time, suggested in the course of a long practice.

The peculiar merits on which it is now recommended to public approbation, consist in the following particulars, viz: It may be written so as to be almost as legible as ordinary writing; it contains all the elements and instructions necessary to lead to the highest practical attainments of the art; and, as compared with most other systems, will save much time and labour in writing.

The letters, &c. are of the most simple and best construction yet discovered, for brevity, harmonious adaptations, and easy combinations.

The alphabet contains no *looped letters*—except a few used only as initials. The objection to these lies in their occupying the space of two letters in the present alphabet, and obstructing the free use of the vowels.

It also contains no letters of the same formation, distinguished from each other by the mere difference between the *light* and *heavy* strokes of the pen. This is too nice a distinction for such important characters, and cannot be depended upon in writing with a pencil. (See the more proper use of the heavy stroke, p. 16.)

The greatest impediment to the application of stenography hitherto, to private, commercial, and educational purposes, has been the want of a perfect representation of all the vowels. The only work of any public utility, in which this is to be found, is the Phonetic Short-hand; but the use of the vowels in that system cannot be acquired except from oral instruction; and, as compared with this system, our fewer and more *literal* vowels are equally efficient, and answer the same purposes for the stenographic art.

The monograms, prefixes, terminations, &c., present incomparable advantages for swift writing—and, with the vowels, are more or less capable of being applied to every other system of Stenography—yet being extended beyond all precedent, in number and method of application, they may appear, on a cursory view, to form some ground of objection to the work, on account of the extra labour required in learning to practise them. But the objection drops on a consideration of the extra benefits accruing from their use; for it is not possible to gain equal advantages in the saving of labour without them, or without that which would be equivalent to the number of characters. And at the utmost they are but few, simple, soon learned, and easily practised; and they form the superior capabilities of our system for taking down the words of a rapid speaker.

The rules and instructions generally, with respect to spelling, &c., are very important to all reporters and professors of the art—whatever may be the system or method in use—and no doubt will be found worthy their attention.

DIRECTIONS TO THE LEARNER.

IN pursuing the study, observe the following *method* :—

1.—Copy all the letters of the alphabet on paper, and repeat the same until you can form them correctly from memory.

2. Repeat the process with respect to the Double consonants of the 1st and 2nd classes, and the Initial double and plural consonants.

3. Study the joining of the characters in a word in the easiest and most legible manner, without removing the pen, in which you will be assisted by plates 9 and 10.

4. Make yourself perfect in all the Vowels, Double vowels, Diphthongs and Triphthongs, and their mode of application.

These form the ground-work of the system, and you need not proceed with the remaining lessons until you can frame words freely, with their consonants and vowels, without referring to the tables.

5. Next make yourself acquainted with the Letter-words (plates 1 and 2), and their respective sizes and positions.

6. Study the Monograms, Prefixes, Terminations, and Abbreviations. These may be subdivided into four consecutive lessons. It is not necessary to commit them all to memory at once, but only such of them as are of most frequent occurrence, and the rest may be introduced, by degrees, in following up the practice.

7. Study the Exercises, plates 11—16; make literal copies of them, and repeat the process until you can write and read them with ease and certainty.

After this you may practise the art in the place of ordinary writing as much as you please. You may not succeed at first according to your wishes, but practice will make you perfect, and the more you practise the more you will be interested and encouraged to proceed—and this may be done *mentally*, as well as on paper, by tracing the formation of words with the finger in the mind, or after a speaker—until, by familiarity with all the characters, and their various combinations, you will be enabled to write and read them as it were instinctively and without hesitation.

In taking down the words of a speaker in a book, it is best to write *first* on one side of the leaves—this will assist the velocity. If a pencil be used, the writer may choose one that suits best his own hand-writing; but it should be rather a hard one, and pointed at both ends, always keeping one end ready prepared for use when required. Rowney's, marked H or HB, we have found most serviceable.

ERRATA.

- Page 11, twelfth line from the bottom, instead of "sbjctd," *read* "sbjtd."
,, 16, ninth line from the bottom, omit the word "single."
,, 20, sixth line from the bottom, instead of "vowel," *read* "word."
,, 23, line 3, instead of "ue," *read* "ui."
,, 23, eighth line from the bottom, instead of "ch," *read* "sh."

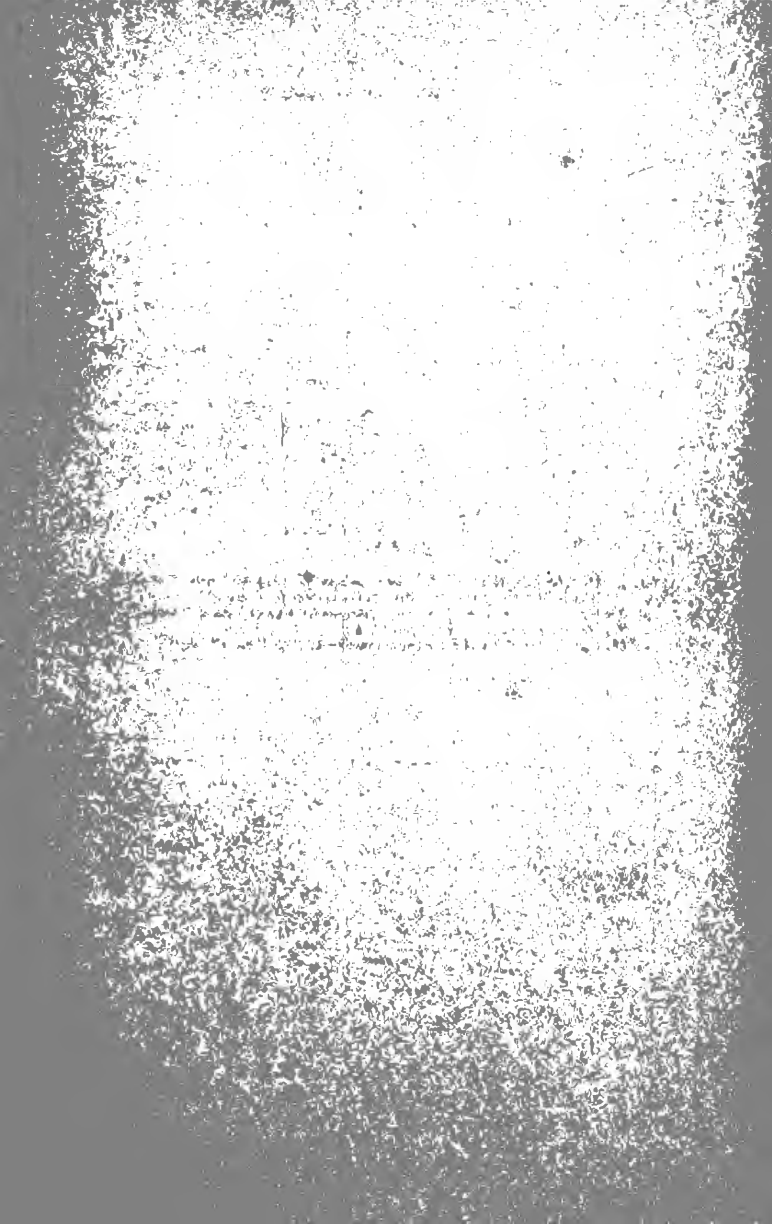


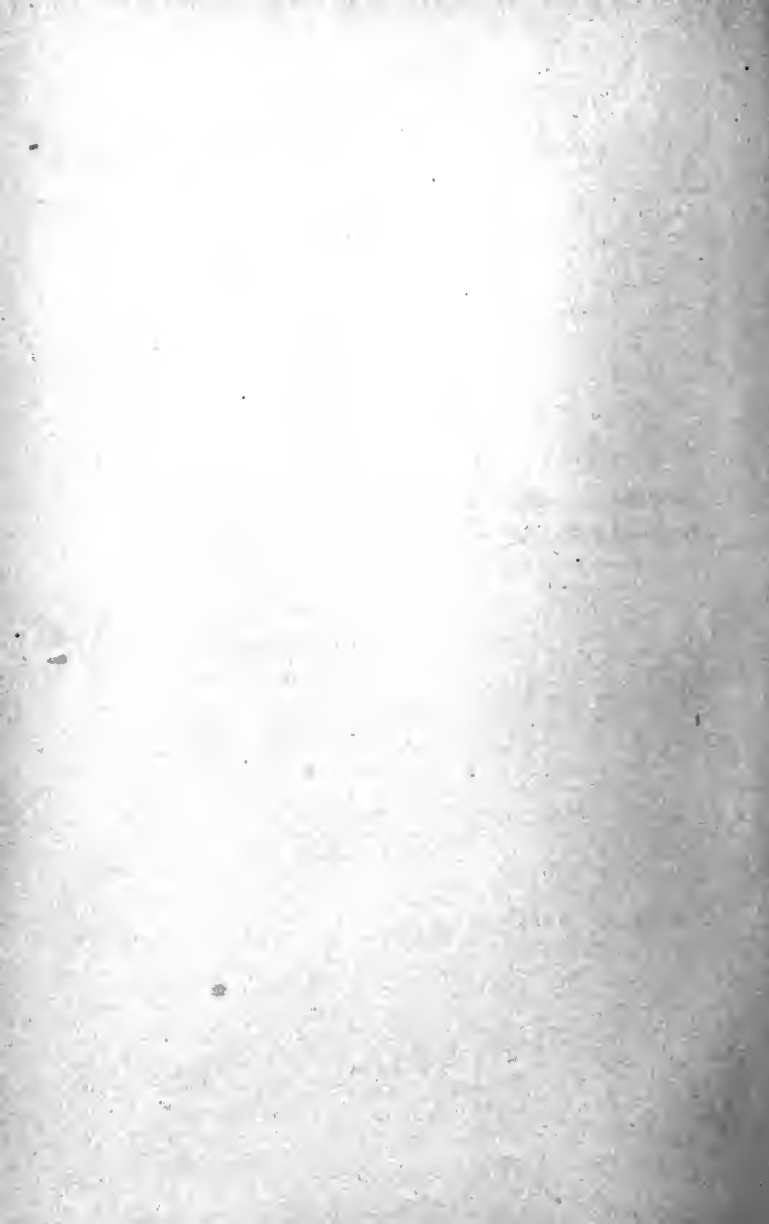
Plate. 1

THE ALPHABET.

B	(	<i>be, been</i>	N	—	<i>in</i>
	c	<i>by</i>		—	<i>into</i>
	c	<i>but</i>	P	⌋	<i>up</i>
C		<i>K or S</i>		⌋	<i>upon</i>
D	/	<i>did, done</i>	Q	⌋	<i>question</i>
	/	<i>do</i>		p	<i>quon (initial)</i>
For V	\	<i>of off</i>	R	/	<i>(up)</i>
	\	<i>if</i>		v	<i>are, art, air</i>
	\	<i>for</i>		v	<i>our, or</i>
G	)	<i>god, go</i>	S	o	<i>has, as, us</i>
	o	<i>good</i>		o	<i>this, is, so</i>
	o	<i>give gives</i>	T	|	<i>that, at</i>
H	/	<i>have</i>		|	<i>it</i>
	/	<i>he him</i>		|	<i>to, too,</i>
J	)		V	\	
K	⌋	<i>know knows</i>		⌋	<i>very (init^l)</i>
	⌋	<i>christ</i>	W	⌋	<i>we, was</i>
L	⌋	<i>lord, all (up)</i>		⌋	<i>where, were</i>
	⌋	<i>(up)</i>		⌋	<i>with</i>
M	⌋	<i>me, my, am.</i>	X	⌋	<i>extra</i>
	⌋	<i>may.</i>	Y	⌋	<i>eye (init^l)</i>
	⌋	<i>much</i>		⌋	<i>ye, you,</i>
N	—	<i>on,</i>	Z	o	
	—	<i>no, not</i>		⌋	<i>(init^l)</i>

Plate. 2

VOWELS			DOUBLE CONSONANTS CLASS. 2		
A		<i>a, an, and</i>	PR	✓	<i>poor</i>
E		<i>the, they</i>	GL	})	<i>glory</i>
I or Y	i	<i>I, high</i>	JL	})	
	ī		KL	})	<i>call.</i>
O	o	<i>O, oh, owe</i>	QL	})	<i>equal</i>
U	u		ML	})	<i>mile.</i>
DOUBLE VOWELS DIPHTHONGS AND TRIPHTHONGS			DL	})	<i>idle, idol</i>
			TL	})	<i>tell, tall.</i>
•	ae, ea, ee, aa.		FL	})	<i>fill, full.</i>
ī	ai, ra, ay, ei, ie ey, ye.	INITIAL DOUBLE, AND PLURAL CONSONANTS.			
o	ie, oi, u, ui.				
c	oa, ar, oe, eo.	BL	})	<i>bill.</i>	
l	oo ou uo.	PL	})	<i>people.</i>	
u	au, ua, u, ue.	WL	})	<i>well, will.</i>	
u	eu, ur, iou, uai, uiu.	HL	})	<i>hell. (up)</i>	
DOUBLE CONSONANTS CLASS. 1.			VL	})	<i>value</i>
			CHL	})	<i>child</i>
SH	✓	<i>she, shalt, shall</i>	SX	✓	<i>sex, six</i>
CH	✓	<i>each</i>	SCH SSH	✓	<i>such</i>
TH	✓	<i>thou, thy, ther</i>	ENCR INCR	✓	<i>incur</i>



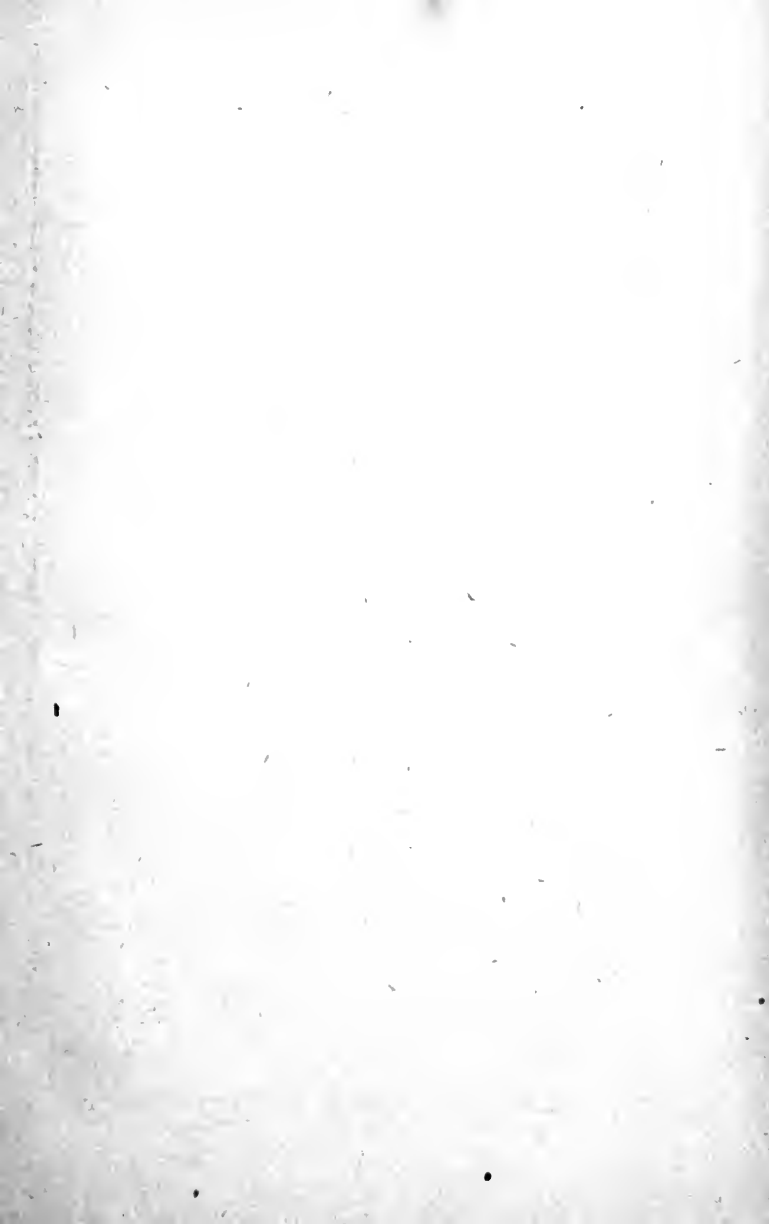


Plate.3

MONOGRAMS

→	who which	↘	according	┘	tract
→	thing	↘	accordingly	┘	authority
→	command- ment	↘	account	┘	utility
↘	Jehovah	↘	accountably	↘	particular
↘	Christs	↘	acceptable	↘	particularly
↘	Jesus Christ	↘	acceptably	↘	chapter
↘	Lord Jesus	↘	distinguish distinguished	↘	illustrate
↘	Lord Jesus Christ	↘	word	↘	illustration
↘	Holy Ghost	↘	scripture	↘	illustrious
↘	Holy Spirit	↘	accomplish accomplished	↘	Knowing
↘	heaven	↘	accomplish- ment	↘	King
↘	Heavens	↘	publish	↘	industrious
↘	Kingdom	↘	baptism	↘	independent
↘	against	↘	every	↘	dillo
↘	also	↘	hallelujah	↘	Street
↘	usual	↘	children	↘	Mr
↘	any	↘	Knowledge	↘	Mrs
↘	see	↘	acknowledge	↘	Messieurs
↘	use	↘	acknowledge- ment	↘	& Comp ^s
↘	than	↘	invaluable	↘	etc
↘	from	↘	giving	↘	viz or namely
↘	come	↘	forgive	↘	a full stop
↘	beseech	↘	ability	↘	O'clock

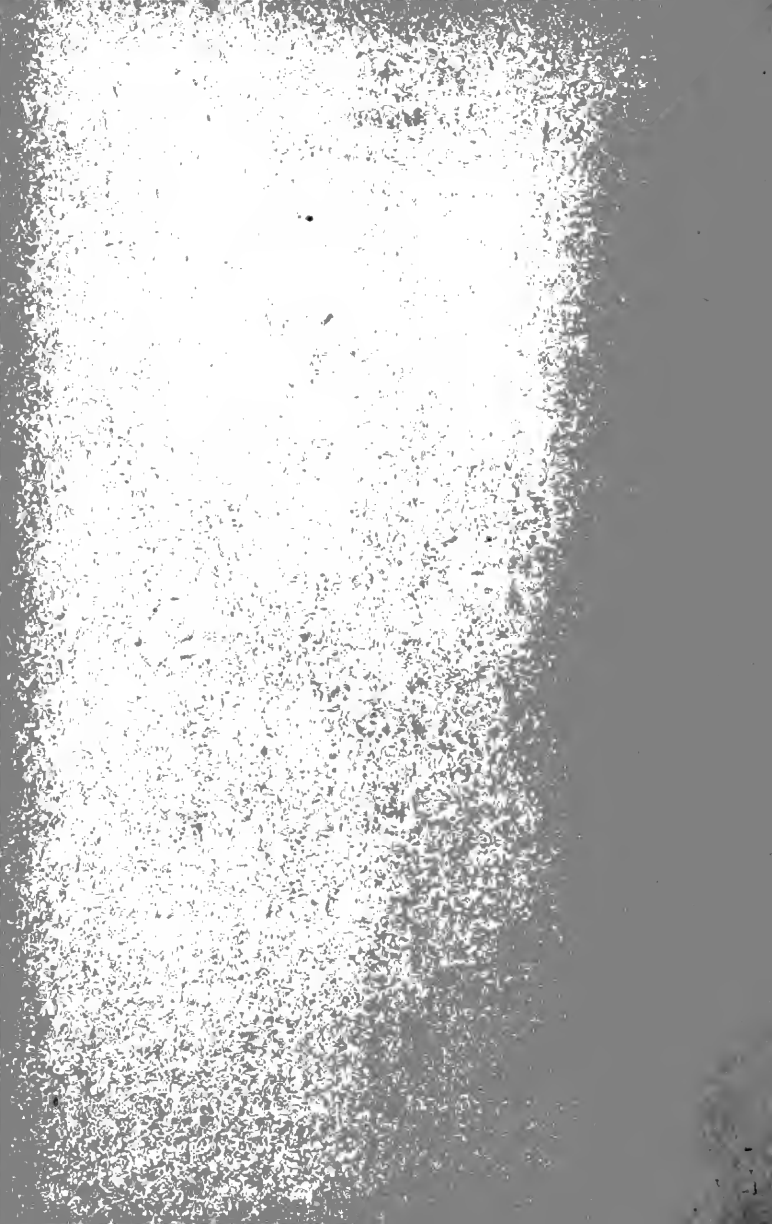
Plate. 4

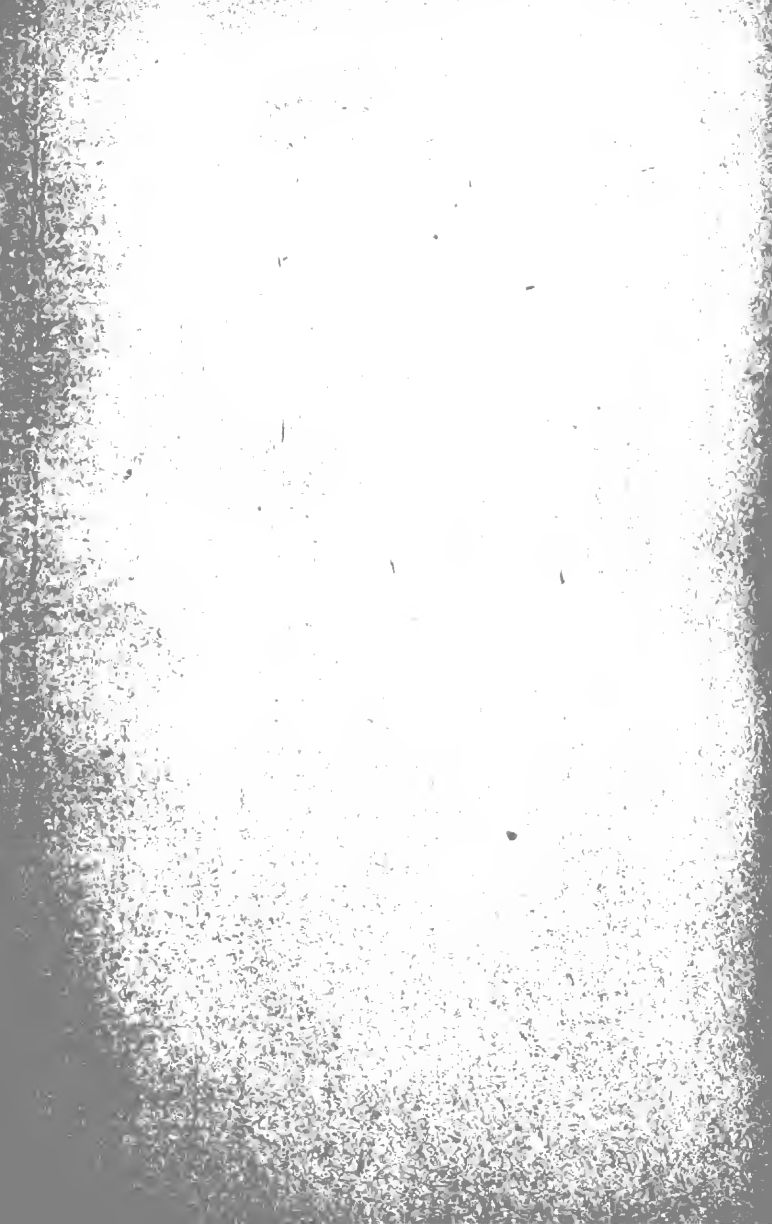
PREFIXES

CLASS. 1. (Joined)				CLASS. 2. (Over)			
good	)	20	goodness	inter inter intro	-	6	introduce
have	/	6	having	indec indis indus	—	6	indisposition
lord	/	6	lordship	indec indi	/	6	individual
question	7	7	question- able	unde undi	/	9	undecided
zealous	6	6	zealously	incom incom	/	9	inconsider- able
with	^	2	withstand	incom incom	/	W	uncomforta- ble
incal incal	7	7	incalcul- able	under	/	9	understand
inval inval	7	7	invalid	unfer unfer	/	2	untarnish
car char as kar	7	7	character	CLASS. 3. (Separate)			
CLASS. 2. (Over)				advan advan	/	6	advantage
con con	.	6	converse	adver	/	10	advertisement
com	.	6	command	imper imper impro	u	6	importance
accum accum	..	7	accumu- late	indec indis	/	20	indulgence
circum	o	9	circum- stance	intel intel	/	7	intellec- tual
signi signa	o	7	signify	super	✓	9	superstition
hypo	/	7	hypocrite	trans trans	/	17	translate
magni magni	u	7	magnitude	satis	o	6	satisfaction
appre appre appre	<	7	apprehend	forgive	/	6	forgiveness
remem remem	7	7	remember	magis magis	/	17	magistrate
recom recom recom	^	20	recognise	extru	/	2	extravagant

Fig. 1

Fig. 2





TERMINATIONS.									
CLASS. I. (Joined)					CLASS. I. (Joined)				
ing	→	→	→	sing	know lenow	↪	↪	↪	firthenow
ment mend	↪	↪	↪	ament ment	tract tract	┘	┘	┘	extract
mand mend	↪	↪	↪	ammund	mentu- ry	+o	+o	+o	demen- tary
ness	↪	↪	↪	righteous- ness	ricity	↪	↪	↪	interio- rity
ious eous ous	↪	↪	↪	righteous	count	↪	↪	↪	recount
dom dum	↪	↪	↪	wisdom	cript	↪	↪	↪	transcript
form from	↪	↪	↪	reform	graphia graver graphy	↪	↪	↪	geogra- phy
fect	↪	↪	↪	defect	marle	↪	↪	↪	remark
ject	↪	↪	↪	subject	part port	↪	↪	↪	depart
test tact	↪	↪	↪	contact	ward word	↪	↪	↪	reward
dict duct	↪	↪	↪	interdict	guge guage	↪	↪	↪	language
nect	↪	↪	↪	connect	blish plish	↪	↪	↪	establish
pect put pict	↪	↪	↪	respect	quish quish	↪	↪	↪	anguish
dance dence dence	↪	↪	↪	evidence	bility	↪	↪	↪	inability
fince vince	↪	↪	↪	defence	phicity	↪	↪	↪	simpli- city
tenue tence	↪	↪	↪	existence	ficient fidence	↪	↪	↪	sufficient
lance lence	↪	↪	↪	balance _{sup}	patch	↪	↪	↪	despatch
rance rence rance	↪	↪	↪	reference _{sup}	quity	↪	↪	↪	iniquity
lege ledge	↪	↪	↪	privilege _{sup}	quest	↪	↪	↪	request
lect lict	↪	↪	↪	reflect _{sup}	quire	↪	↪	↪	require

Plur.²Exc.²Plur.¹Exc.¹

Plate. 6

TERMINATIONS.

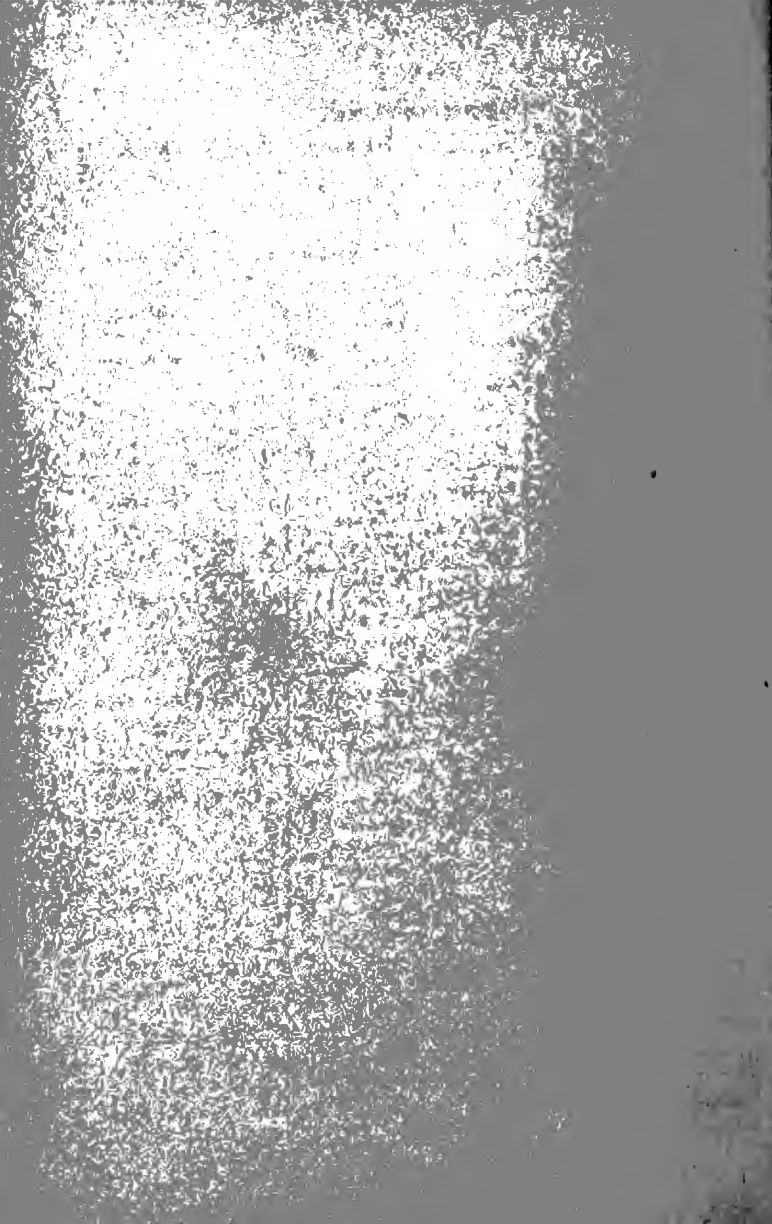
CLASS. 1. (Joined)					CLASS. 2. (Under)				
del dile dual	1	2	3	infidel	tert	1	2	3	certat
gal le lual	1	2	3	mantle	CLASS. 3. (Separate)				
al lil lle	1	2	3	fidril					
CLASS. 2. (Under)					bat hel ble	1	1	1	probable
					bly	1	1	1	probably
tion sion aion	.	.	1	educa- tion	pat pel ple	1	1	1	example
ly lie	-	-	1	lively	ply pally.	1	1	1	princi- pally
self	o	o	1	myself	cal de lele	1	1	1	identical
dant dent dient	1	6	1	discon- dant	cty cally	1	1	1	identi- cally
dant dend	1	6	1	dividend	hold held	1	6	1	behold
tant tont	1	6	1	extent	kind	1	2	1	mankind
tant tent	1	6	1	extend	charge	1	6	1	discharge
tant vant vont	1	6	1	servant	larity liarity	1	6	1	familia- rity
tant tent	1	6	1	defend	mility mility	1	6	1	formality
tant tent	1	6	1	worship	variant variance	1	6	1	conver- sion
tant tent	1	6	1	serpent	quaint quent	1	6	1	frequent
tant tent	1	6	1	expend	cult cally	1	2	1	difficult
tant gent gent	1	6	1	signifi- cant	quility	1	2	1	transport- ing
tant gent gent	1	6	1	dequence	sequent sequens	1	2	1	consequ- ence
tant tent	1	6	1	inasmuch	clure	1	2	1	dedare
tant tent	1	6	1	herewith	cept sept	1	6	1	accept

Plur.

Ex.

Plur.

Ex.



B. O BAKER
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SPECIMENS OF ABBREVIATIONS.

CLASS. 1.		CLASS. 3.	
	<i>between</i>	<i>opportunity</i>	
	<i>however</i>	<i>therefore</i>	
	<i>whoever</i>	<i>altogether</i>	
	<i>whosoever</i>	<i>public</i>	
	<i>whosoever</i>	<i>publicly</i>	
	<i>whenever</i>	<i>nevertheless</i>	
	<i>wherever</i>	<i>bankrupt</i>	CLASS. 4.
	<i>wherever</i>	<i>plaintiff</i>	
	<i>Christianity</i>	<i>defendant</i>	
	<i>everlasting</i>	<i>verdict</i>	
	<i>ever & ever</i>	<i>newspaper</i>	
	<i>gospel</i>	<i>legislature</i>	
	<i>salvation</i>	<i>parliament</i>	OPPOSITION OF WORDS
	<i>calculate</i>	<i>parliamentary</i>	
	<i>calculation</i>	<i>Houses of Parliament</i>	
	<i>representation</i>	<i>archbishop</i>	
	<i>world</i>	<i>right honorable</i>	
	<i>together</i>	CLASS. 2.	
	<i>extraordinary</i>		
	<i>justification</i>	<i>Ho of Lords</i>	
	<i>sanctification</i>	<i>Lords & Com^s</i>	
	<i>many</i>	<i>Chancellor of the Exchequer</i>	
	<i>gentleman</i>	<i>Secretary of State</i>	

EXAMPLES REFERRED TO IN THE WORK

1	123456 789	22	— sincere — city
2	D d s l r () l g () l k	23	— Operte
3	/ err / error	24	/ ded — non
4	· early · ration		(bab — mem
5	· clearrr	25	{ bab — mem
6	9 set \ st 9 st / st	26	o sas o sis o sus
7	e sb 6 st e sm	27	{ thither / prepare
	e sp o sw	28	— important
8	9 sy 9 sj \ sk	29	{ feeble { people { tickle
9	— m — y	30	— distinguishing
10	b ds \ fs / is b to	31	{ mitigated { rewarded
11	— no — w — ys — shs	32	9 — establishment
12	(bs)gs \ js \ hs	33	9 shy 9 sgb 9 spt
	(ls)ms \ ps \ ws		— mm — mm — sm
13	— sw — sth — sth — sth	34	{ lv { kb { pp { pm
14	— sz	35	{ by { gb — mw — wn
15	— at — an	36	{ kb { kp { bk { pk
16	— fat — rat	37	{ rt { lr { gl { lg
17	(ba — na — ma	38	— a question
18	— nature — mat	39	— a laugh
19	— at — en	40	— hisses
20	— it — in — ni — ti		
21	+ di x fi + ni + ti		

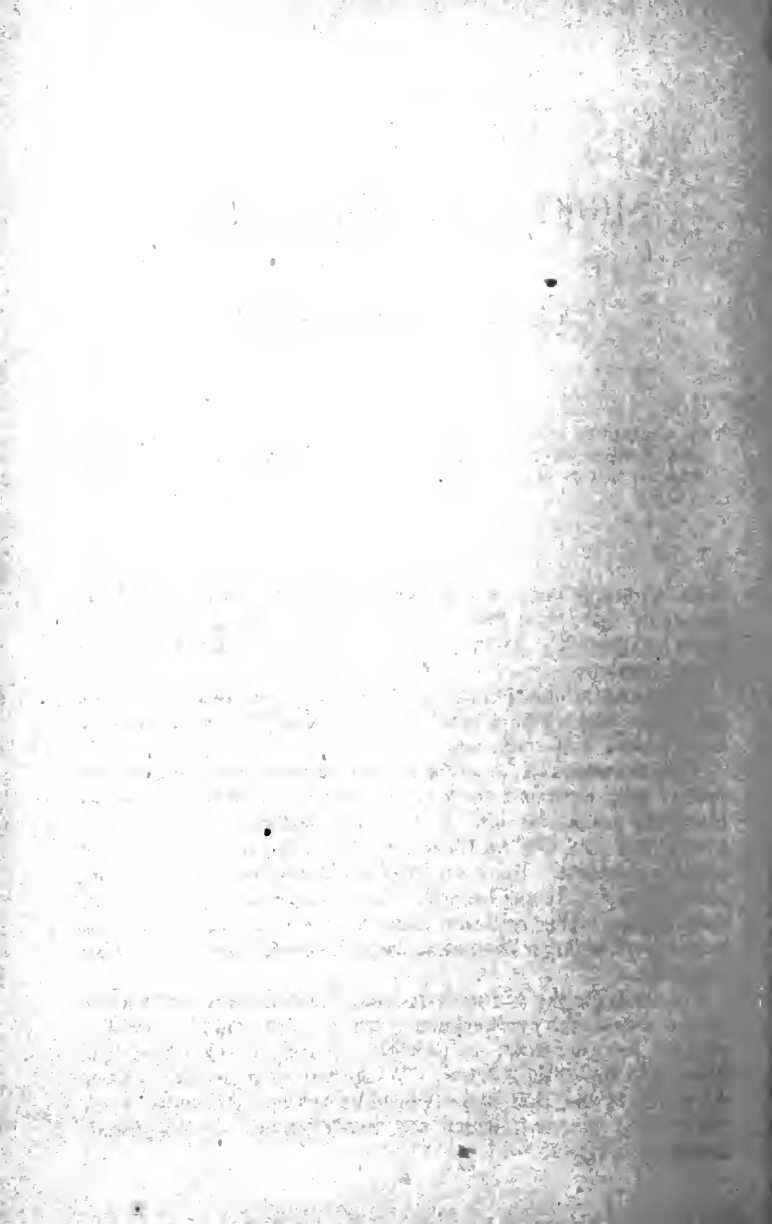


Plate. 9

TABLE SHOWING THE MANNER OF										
		B	D	FV	C	H	J	K	L	M
		(/	\)	↗	↘	↖	↗	↘
B	((↗	↘	↗	↘	↗	↘	↗	↘
D	/	↗	/	↘	↗	/	↗	↘	↗	↘
FV	\	↘	↖	\	↗	↖	↗	↘	↖	↗
C)	↗	↘	↖)	↗	↘	↖	↗	↘
H	↗	↘	↖	↗	↘	↖	↗	↘	↖	↗
J	↘	↗	↘	↖	↗	↘	↗	↘	↖	↗
K	↖	↘	↗	↘	↖	↘	↗	↖	↘	↗
L	↗	↘	↖	↗	↘	↖	↗	↘	↖	↗
M	↘	↗	↘	↖	↗	↘	↗	↘	↖	↗
N	—	↗	↘	↖	↗	↘	↗	↘	↖	↗
P	(↗	↘	↖	↗	↘	↗	↘	↖	↗
R	/	↗	↘	↖	↗	↘	↗	↘	↖	↗
S	o	↗	↘	↖	↗	↘	↗	↘	↖	↗
T	|	↗	↘	↖	↗	↘	↗	↘	↖	↗
W	↗	↘	↖	↗	↘	↖	↗	↘	↖	↗
X	—	↗	↘	↖	↗	↘	↗	↘	↖	↗
SH	↗	↘	↖	↗	↘	↖	↗	↘	↖	↗
CH	↘	↗	↘	↖	↗	↘	↗	↘	↖	↗
TH	↗	↘	↖	↗	↘	↖	↗	↘	↖	↗

JOINING ANY TWO CONSONANTS

[illegible]



SHORT-HAND FOR SCHOOLS

AND

SELF-INSTRUCTION.

THE PRECEDING PLATES COMPRISE THE ELEMENTS OF OUR SYSTEM OF SHORT-HAND WRITING ; THOSE WHICH FOLLOW WILL SHOW THEIR PRACTICAL USE AND APPLICATION.

THE learner, in commencing, should provide himself with a book or paper, ruled with faint lines, at equal distances, of about the scale of plate 9. After a little practice the lines will not be found requisite.

Great care should be taken at first to form the letters neat and perfect in shape, and he should never attempt to write *quickly* until he can write *correctly*.

The characters of the alphabet have a two-fold signification ; firstly, they represent the proper letters ; secondly, the words placed in connexion with them. The latter are called *letter-words*, and are distinguished by their comparative sizes and relative positions. Some are *smaller* than others, and some are placed *above*, and some *below* the real or imaginary line ; by which they appear higher or lower than the preceding and following context. The larger characters are in the proper scale for writing generally.

The orthography of the short-hand must be regulated wholly by the *sound* and *pronunciation* ; every word must be written with as few characters as possible, omitting every redundant, silent, and superfluous letter. Where two or more letters have the sound of one, that *one* only need be written ; and consonants, not *entirely dormant*, which are easily known or suggested, should be *dropped*.

Two or more consonants may be exchanged for *one*, if of nearly the same sound. In short, every omission and abbreviation compatible with legibility must be studied, provided the *sound* be sufficiently retained, so as to leave the word legible. We shall give plenty of examples in illustration of this, under the heads of the various letters—the due consideration of which will leave the student in no doubt concerning the general arrangement and use of the characters.

ON THE ARITHMETICAL FIGURES.

The ordinary figures of the arithmetic are preferable for general use to short-hand characters. Their distinctive form renders them sufficiently conspicuous in the hand of an expert writer. But we make a little difference in the first six numbers to render them still more conspicuous. 7, 8, and 9 are made exactly the same as common figures (see plate 8, No. 1). $\frac{1}{4}$, $\frac{1}{2}$, and $\frac{3}{4}$, when preceded by one or more figures of a larger amount, are represented by one, two, or three short horizontal strokes, close to the figures. The cypher is formed like the common 0, except when required to express large round numbers; it is then made by the simple point—the primary number being in figures. Thus, for 1000, write 1 . . . for 10,000, 10 . . . for 100,000, 100 . . . Mixed numbers should be *all* in figures; but if a million or more, the word million or millions should be *written* in short-hand characters, and the remaining divisional parts according to the above methods.

The adjectives *first*, *second*, *third*, &c., should be written in short-hand characters.

ON THE CONSONANTS.

(Plate 1.)

The letters b, d, f, or v, g, h, j, k, p, q, t, and the initial z are written from the top *downwards*; l, and the stroke-letter r, are struck from the bottom *upwards*; the rest of the consonants, viz., m, n, s, w, x, and y, begin on the left.

B.

B and p are so nearly allied in sound, that some short-hand writers use one and the same character for both letters indiscriminately. We show an essential difference in the formation of them—b is a semicircle, p is the half of an oblique oval.

Where words or syllables occur ending with the letters *mb*, *b* *not being sounded* should be *left out*—as in *lamb*, *limb*, *thumb*, *succumb*, *comb*, for which write *lam*, *thum*, &c. ; it is also thrown out in *doubt*, *debt*, &c., and may often be thrown out in the syllable *sub*, as *submit*, *subtle*, for which write *sumit*, *sutle*. *B* followed by a horizontal stroke-letter, should finish with a deeper curve than usual. (See plate 9, *bn*.)

C.

This letter has no distinct character in the alphabet, but is always represented by *k* or *s*. The first is used for *c* where *c* has a *hard* sound like *k*, as in *calculate*, *crown*. The second where it has a *soft* sound like *s*, as in *certain*, *cinder*. In short, it is held to be the rule to use *k* for *c* before vowels *a*, *o*, and *u*, and the consonants *l* and *r*, and *s* for *c* before *e*, *i*, and *y*.

Where *ck* occurs in succession it is written *k* only, as in *back*, *thick*, *kick*, *rock*, *lock*, *lack*, *block*, *reckon*.

C is always *dropped* when it *follows n* in *nct*, as in *extinct*, *disjunct*, *precinct*, *distinct*, *sanctify*; and it is also dropped when it *precedes t*, in the beginning or middle of a word, as in *practice*, *doctrine*, *manufacture*, and in the syllables *dict*, *fect*, *ject*, *nect*, *pect*, *tect*; but when these occur at the end of a word, the proper terminations are used.

Such of these as are among our list of terminations, when followed by another termination or another syllable, or having *d* or *ed* added to them, are regulated by the former rule. Thus, for *subjected*, *connected*, *connecting*, write *subjctd*, *conntd*, *connting*.

C may also be thrown out in *strict*, *acquaint*, *victory*, *virtuals*, *sceptre*, and *sceptic*.

D.

Where *d* is followed by *g* it is nearly silent, and is therefore *omitted* in *judge*, *lodge*, *ledger*, *grudge*.

F.

F is uniformly represented by an oblique stroke to the right. *F* and *v* in many words are identically the same in pronunciation, and are never more than modulations of the same sound. Both *f* and *v* are represented by *one* character only in many popular systems of short-hand, and this is agreeable to the present system, as far as regards the *middle* and *end* of words; but *another character* is provided for *v* as a *commencing letter*; and it is im-

portant to know clearly the *first* letter of all words, particularly in proper names, &c. (see the *initial* v in the alphabet).

G

Is silent before m and n, and consequently *omitted* in gnaw, gnash, sign, significant, sovereign, phlegm, foreign, gnat, malign, malignant. For the same reason g is discarded when it precedes th, as in strength, length.

Gh is not sounded, and therefore both letters, g and h, are omitted in right, sight, night, fight, light, high, height, nigh, ought, thought, brought, neighbour, haughty, taught, brought, daughter, righteous.

For gh, write *f*, in laugh, cough, enough, rough; and write *w* in plough, dough, and *g* in ghost, ghastly. For ough, write *u*, in through, and *o* in dough, though.

H.

This letter, in the middle and end of all words, is sufficiently *mute* as never, or scarcely ever, to need being written in short-hand, but the vowel which precedes or follows it should be inserted when time permits.

When h begins a word, if not strongly aspirated, it is best to drop it, and begin with the following vowel, or next consonant. If aspirated, it may be written or omitted, according to the discretion of the writer; and, except as a commencing letter, h may wholly be dispensed with.—Of course, this does not apply to the double consonants, ch, sh, and th, which have the dual formation.—This is according to the most general practice of short-hand writers; and in the present system it obviates the somewhat inconvenient combination which would sometimes happen in joining h to some preceding consonants (see plates 9 and 10, letter h).

H, as a letter-word, is always the same in size, admitting only of two signs, distinguished by their *high* or *low* position with respect to the line.

J

Is distinguished from L (the right-hand side curve) by being written *downwards*; whereas L is formed by the *ascending stroke*.

G may always be substituted for j, if more convenient for joining, without injuring the sound. The majority of short-hand writers use one character only to represent g and j, indis-

criminally ; but cases will occur where it will be best to show the difference between them—as in proper names, &c. Our table, plates 9 and 10, substitutes g for j in combinations where it is more legible, and forms a more distinct junction.

K.

K has *two* representatives in our alphabet. The *first* of them is an oblique curve to the right, and is the most proper character for general use. The *second* is an oblique stroke, with a terminal hook, and is used *occasionally*, where it is more easily joined, and more clearly defined in the connexion than the former. This is the case where k is preceded by either of the horizontal stroke-letters, n, x, y, and sh, and when followed by f, p, and t. When followed by l, or r, or s, the curve k must be used invariably.

Practice will be the best instructor in acquiring the proper use of these two characters. The curve k, however, is sufficient for all purposes in the hand of an expert writer.

K makes the same inclination to the right of g as j does to the left of g ; lk may be joined so as to form one large semicircle like an enlarged w. W rarely occurs twice in succession, and, if it should, it may be lengthened horizontally, but it is best made by two small curves, or twice w, to avoid confusion with lk.

When k is followed by n, it is *silent*, and should be *omitted* in knavery, knife, knight, knock, knuckle, known.

L

Has *two* distinct formations : one is a semicircular curve to the *left*, the other the same to the *right*, both being written *upwards*. The former—first in the alphabet—is most frequently used. The latter is introduced where it is more convenient for joining with the connecting letters. (See plate 9—lg, lj, lk, and ln, showing that l, when followed by g, j, k, or n, is made with the right-hand side curve.)

L following s in the middle of a word, is most frequently turned to the right, after the manner of Example, plate 8, No. 2. Lg, lj, and lk may be joined where l combines best with the preceding letter, by making it with the left-hand curve ; lk then takes the semblance of a large w (No. 2). In all these combinations, practice will be the best teacher.

L is silent, and therefore *thrown out* in could, would, should, calf, psalm, balm.

M.

Mm, where required, may be made by enlarging or lengthening m horizontally, but it is best to make twice m, very small to avoid confusion with bl and *pl*—*i. e.*, when l follows b or p, and is formed by the right-hand side curve, which will sometimes be most convenient for joining it with the connecting letters: bl and pl will then have the appearance of a large m.

N.

Nn, like other stroke-consonants, is made by *doubling the length* of the single stroke; and n is added to x, y, and sh, by continuing the stroke in the same proportion.

N is not sounded after m, and therefore *omitted* in hymn, solemn, column, autumn.

P

Is an oblique curve to the right of b, which is an upright one; and they both require the special attention of the learner until he can form them speedily and correctly, so as to show clearly the difference between them. B and p are so nearly allied in sound, that should one, in the haste of writing, be made for the other by a practised writer, it will be of no consequence; the context will suggest which of the two is intended. The oblique curve for p, when followed by a horizontal stroke-letter or termination, may be a little extended. (See plate 10, *pn*.)

In “*Dangerfield’s Stenography*,” published in 1814, we find one character only for b and p, and one only for d and t. None but a master-hand could use these with effect in all cases. His system entirely failed of success.

Ph is *invariably* written *f*, being identically the *same* sound, as in physis, phantom, phonetic, philosopher, Philip.

P followed by s, at the beginning of a word, is *mute*, and is therefore dropped in psalm, psalter, Psyche, psychology.

P, followed by t, is also *mute*, and should be thrown out in words ending with mpt and mpty, as attempt, contempt, prompt, empty; and also in the middle of some words, as sumptuous, assumption, Southampton. It may also be omitted in cept and sept.—(See monograms, plate 3—*acceptable*.)

Q.

We have two characters to represent q. The first, or curve q, is the most proper, and is the same as k, only with a hori-

zontal comma at its commencement, on the back of the curve, and which should be added after the rest of the word is made. Q may also be formed like the hook k, with this additional tongue.

K only will often represent q, as in the termination *que*.

The second, or looped q, is entirely limited to the *initial position*. It commences with the ring on the *right*, in contradistinction to *st*, in which combination the s ring is placed on the *left* of t. The initials v and z are made on the same plan, beginning with a ring on the right.

Taylor, and other celebrated authors of short-hand, have given but one uniform character to represent both k and q, initials and otherwise. This and other similar defects, and their imperfect sets of vowels have made their systems so difficult to transcribe, that numbers, who have learnt to form their letters with great expedition, have been utterly unable to read their own productions; and this has led them to abandon the study altogether, after years of practice.

Twice q at the beginning of a word is made by enlarging its ring; and the same rule applies to the initials v, y, and z. Q, it should be considered, is always followed by u.

R.

This is another letter that has *two* representations, viz., the stroke r, and the little angular r. The stroke r is made like the letter d, but the distinction is shown by the manner of forming it. R is written from the bottom *upwards*, whilst d is written *downwards*. This character is always used for r when it occurs in a word in connexion with other consonants (see plates 9 and 10). It is also used when required to write *rr*, or *rrr*; in which combinations it is joined to the little angular r (plate 8, No. 3). But it is never written singly, and independently of any connexion with the same or some other consonant.

The little angular r is never *joined* to any other character, except the stroke r, or except as a prefix or a termination, or for words of only one syllable, or letter-words, or where there are no other consonants, or for words which, in addition to r, require only vowels to complete them (4).

This explains everything necessary relating to the alphabetical r. But we have another sign for representing this letter, called—

THE SIMULTANEOUS R.

It is made by *thickening the preceding letter*, simultaneously and together with it. If that be a curved letter, it may be thickened only the middle or one end of it.

The working of this simultaneous R is amply illustrated in plates 15 and 16. But as in writing with a pencil it cannot be made with certainty, so as to depend upon it, it becomes necessary to use pen and ink for it. In adopting it, the use of the independent angular r remains the same as before. Observe also the following rules :—

The up-stroke r must always be used where r *begins* a word ; and if followed by another r is doubled in length. Also where r *follows* s ; [but r may be added to s, if preferred, by thickening one side of the circle.] The stroke r is also used where r *intervenes* between two straight consonants of the same name, running in the same direction as in *drd, frf, trt, nrn* ; also where a *vowel precedes r, requiring insertion*.

When twice r occurs, and requires to be written in the middle or end of a word, the first r is represented by thickening the preceding letter, and the second r is formed by adding the up-stroke r (5).

This explains the use of the simultaneous r, but it is not recommended to the practice of *learners*. On the contrary, they should relinquish it altogether, and use only the alphabetical r, as in plates 11, 12, 13, 14, 15.

Reporters for the press, and efficient short-hand writers, may use it or not, at their own option ; and it may be introduced wholly or in part, or occasionally and alternately, according to the discretion and convenience of the writer. The *thick* stroke applied to the single, double, and plural consonants, makes single, double, treble, and quadruple consonants.

S.

S occurs more often than any other consonant in the English language ; t is the next consonant most frequently used, and next n. These letters are therefore represented by the simplest and most easily-made characters in the alphabet, and all the rest of the letters are formed on a similar principle.

When the circle s occurs in *the middle of a word*, it may be made right or left, above or below the connecting letters, whichever is most convenient for joining them.

When *s* begins a word, followed by either of the straight consonants, *d*, *f*, or *t*, it is placed on the *left* of them, to distinguish them from the initial letters *q*, *v*, and *z*, which commence with their rings on the right; and when *s* begins a word, followed by *r*, it is also placed on the *left* (6). The latter distinguishes *sr* from *sl*, in which combination *s* is on the *right* of *l*.

S, followed by a semicircular letter, commences so as to fall in with the line of the curve; that is to say, when *s* begins a word, followed by *b*, *l*, *m*, *p*, or *w*, it is placed *within the concave* side of the curve to the *right* of its commencing point (7). When followed by *g*, *j*, or *k*, it is placed, by the same rule, on the *left* of its commencing point (8). This is the easiest way of joining these letters, and prevents their being mistaken for the *contracted curves*, when *preceded* by a commencing *s*. (See No. 33).

A commencing *s* followed by *n*—which is a horizontal stroke—is placed upward and *over* *n*, to avoid its being mistaken for the consonant initial *y*, which commences with its ring *downwards* (9).

Where *s* ends a word, preceded by an upright or oblique straight letter, it must always be turned *outwards* to the *right* of it (10), to avoid confusion with the terminations whose rings are turned *inwards* to the left. (See terminations, class 1, *dence*, *fence*, *rence*, *tence*.)

Where a terminal *s* follows *n*, *x*, the consonant *y*, and *sh*, all having horizontal strokes, it is turned *upwards* (11), to avoid confusion with the terminations, with the ring *downwards*. (See terminations, *ment*, *mand*.)

Where *s* ends a word, preceded by a semicircular letter, it is formed *within the concave* side of the curve, whether that be on the right, as *bs*, *ps*, and *ls*, or left, as *gs*, *js*, and *ks*; and the same rule governs *ms* and *ws* (12). This is the easiest way of joining *s*, and shows also the difference between a terminal *s*, and the terminations with their rings on the back side of the curves. (See terminations, class 1, *blish*, *guish*, *lance*.)

Where *s*, in the *middle* or *end* of a word is followed by either of the hook-letters, *x*, *sh*, or *ch*, the junction is best formed by making the circle *s*, and then joining the hook-letter by lifting the pen. And when *s* is followed by *th*, it is most convenient to combine the three consonants, *s*, *t*, *h*, in the usual way (13). These junctions, though rarely required, will now and then occur, and the writer must be prepared for them.

For *sx*, *sch*, *ssh*, at the *beginning* of a word, see initial double and plural consonants.

Double *s*, or *ss*, is made by *enlarging* the size of the circle, but neither twice *s* nor any other two of the same letters in succession need ever be written in short-hand unless the sense depends upon it, or a vowel intervenes, which vowel when required is placed *within* the ring.

The simple point will suffice to represent either and all the vowels in this position.

Where nouns occur in the plural number, or possessive case, requiring the additional *s*, they may generally be distinguished from the singular number by the preceding or following context, showing the article, verb, pronoun, or adjective relating to them. The well-skilled writer may therefore dispense with *s*, or any additional character required for the plural formation of a noun; but the learner should not trust to this, but should write the whole word with the literal plural formation, which for *ss* is made by the enlarged ring.

T

Is a perpendicular stroke; *d* is an oblique stroke to the left, and *f* the same to the right of *t*; and these should be made at a long angle, so that there may be no confusion with the letters.

When *t* occurs before *ch* in a word, it may be *omitted*. Ex.—watch, catch, dispatch, stretch, match; and also when it follows *s*, as in apostle, epistle.

V.

V so nearly resembles *f* in sound, that a proficient in the art may fairly represent both letters by one character indiscriminately; and the most celebrated authors of short-hand have treated them accordingly.

The present treatise has two representatives for *v*. The first in the alphabet is the *same* as *f*, a simple oblique stroke; but this is intended to represent *v* in the *middle* and *end* of words, where it is always used for *v* as well as *f*. And the double consonant for *fl* (as in plate 2, Class 2), will also represent *vl* in the same position.

The second is the *looped v*, for initials only; and it is very desirable for the learner to know clearly the *first* letter of every word. It helps the reading where otherwise there might be a difficulty; particularly for geographical and proper names, and difficult technicalities.

W

Has *no sound* when followed by *r*, without an intervening vowel, and is therefore *discarded* in write, writing, wring, wrought, wreck, wrath, wrong, &c.

W may also be dispensed with at the end of words, when it will sometimes be necessary to insert the vowel or vowels which precede it, which will make the sound complete; as in blow, flow, dew, few, for which write blo, flo, du, fu.

Wh is always represented by w only, except in the monograms who, which. W is *mute*, and therefore thrown out, in sword, answer, &c.; and, in short, it is so partially articulated in the pronunciation, that, except as a commencing letter, it may in most cases be discarded by inserting the vowel or vowels which may precede or follow, and on which the stress of the sound is laid; but it is at the option of the writer to retain w in preference to inserting the vowel. It can be done in less time, the junction with another consonant being made at once, without taking off the pen.

W at the beginning of a word, followed by d, f, or t, should be made *sufficiently large* in its curve to mark the difference between it and the double consonants, dl, fl, and tl.

X.

No word in the English language begins with *x*. With few exceptions it is preceded by *e* (which need never be inserted), the consideration of which will assist in reading the short-hand manuscript.

Y

Is another letter represented by *two distinct signs*; one of which is a *vowel*, as explained in the sequel, under *i* or *y*.

We have here to remark only on the consonantal *y*, which is entirely limited to the *initial position*, or to where it is not preceded by a consonant, as *aye*, *eye*. It commences with its ring *below*, which distinguishes it from *sn*, in which the ring for *s* is placed *above* the stroke for *n*. (See No. 9).

Occurring in the middle or end of a word, *y* is always represented by the vowel for *i* or *y*.

Z.

Is so nearly related to *s* in sound, that the most popular systems of short-hand recognise one character uniformly for both letters.

Here we are again provided with *two* signs:—the first is a simple ring, the same precisely as s, and is always used for the *middle* and *end* of words; the second is the looped *initial*, and its use is entirely limited to that position.

Z has a broader sound than s, and it is very necessary to use it for proper names, &c., but for the middle and end of words z must be written with the simple ring.

SZ is made as follows:—(14.)

ON THE VOWELS.

(Plate 2.)

All vowels belonging to words should be inserted after the consonants are formed; and in this respect we follow the most celebrated systems of stenography. Our vowel characters, and manner of using them are more perfect and efficient in practice than what are contained in any work heretofore published. The main object of the learner will be to obtain a full acquaintance with their uses; but hereafter, and in proportion to his skill and experience, to discontinue using them.

One vowel, whichever is most strongly sounded in one word, ought to be sufficient for insertion, with the exception of some long and difficult words. In following a speaker, the writer will be the best judge as to how many vowels he may require, and can find time to insert, so as to make his manuscript easy to read.

A.

As an independent vowel, or letter-word, A is made by a single point *above* the line, and represents *a*, *an*, *and*.

Commencing a word, it is placed near the top or beginning of the first consonant (15), taking care not to confuse it with the prefix con.

As an *intermediate* vowel it is placed next, or over, or under, the preceding consonant (16). This plan applies to all other vowels.

When a terminal vowel, it follows the last consonant near the highest point or top of it (17).

A vowel having more than one consonant *beginning* with either m, n, s, w, x, y, or sh, being horizontal letters followed by a vowel, that vowel is placed *underneath* the first consonant, which will prevent its being mistaken for a prefix. And this plan applies to every one of the vowels (18).

A word beginning with either of the other single, double, or

plural consonants, and followed by a vowel, that vowel is placed next the consonant in the most convenient position.

E

Is formed by a point the same as *a*, but distinguished by its position *below a*, and below the line.

As a letter-word, it represents *the, they*.

As a commencing-vowel, it takes its place below or near the bottom of the following consonant (19).

Both *a* and *e*, in the middle and end of words, may be represented alike by the single point, indiscriminately, by the practised writer without obscurity to the meaning; but if required to mark the difference between them, *a* must be placed near the *commencement*, and *e* at the *end* of the preceding consonant.

A final *e*, at the end of words, if not sounded, need not be written, but if necessary, and it is desirable to distinguish *a* from *e*, it should be placed below the situation fixed for *a*, taking care not to confuse it with the termination *tion*.

I or Y.

I and *y* as vowels are uniformly represented by the *same signs*, but the consonant *y* is a distinctive character, used for initials only (see the consonant *y*). In all other respects *i* and *y* are synonymous in representation as they are in sound.

I and *y* as vowels are represented alike by two distinct characters. The first is a little *straight* comma, and represents the independent *I* and the initial and terminal *I*, and the terminal *Y*; and it is written separately, like other vowels, after the consonants are formed, and it may be made horizontally or perpendicularly, whichever is most convenient and legible (20).

The second character to represent *i* and *y* is never used at the beginning or end of a word, but only in the *middle*, and *following a consonant*. It is made by a little dash *struck through* the consonant which precedes it; and this may be either a perpendicular, horizontal, or oblique cross stroke, whichever is most convenient (21). It must not cross the *last* consonant in a word, as it would then take the place of the abbreviatory stroke (see plate 7).

When *i* or *y* follows *s*, it is made by the separate straight comma, above or below the ring, after the plan of all the other vowels (22).

O

Is a simple comma like the ordinary comma stop, obliquely formed.

As an independent vowel, *o* is placed above the line, representing *o, oh, owe*. It is inserted in words like other separate vowels (23). When a terminal vowel, care must be taken to prevent its being mistaken for the termination *bal, ble*, which is made longer, and has not the comma formation exactly, but is an even stroke.

U

Is also a comma, but instead of being inclined to the left like *o*, it inclines to the *right*.

It is never an independent vowel or letter-word in our system, (although it might be adopted for the pronouns, *you, ye*, if the writer wished it).

When either of the six vowels requires to be inserted between two of the same consonants, formed by the longer stroke, or enlarged curve, it is placed in the middle, or near its commencement (24).

But two of the same consonants formed by a *curved* letter, may, if preferred, be made by repeating the curve very small, with the intervening vowel placed next the first of them (25).

A vowel occurring between double *s*, which is formed by the enlarged ring, must be inserted within the ring, taking care to make the latter sufficiently large for the purpose (26).

Ss may be made by two rings in succession, similar to *sz* (see No. 14.), but this can only be done conveniently, where there are no other consonants, or at the end of a word. And if in this formation a vowel intervenes, it should be inserted under the first ring.

DOUBLE VOWELS, DIPHTHONGS, AND TRIPHTHONGS.

(*Plate 2.*)

This list is intended chiefly for the use of young students. The practised writer will find sufficient in the single vowels to supply all his wants.

These double vowels, &c., are governed by the same rules which regulate the single vowels, and when pronounced like, or nearly resembling the latter, they should be represented by them.

Ae, ea, and ee are formed by a *heavy* point.

Ai, ia, ay, ei, ie, ey are formed by a short even stroke, like the cross *I* or *y*, made *thick*, inserted horizontally, perpendicularly, or obliquely, *across* the preceding consonant.

When an initial or terminal, it still retains the same form, but is applied separately like the single i or y.

Io, oi, iu, and ue are a little curve like a minute g.

Oa, ao, oe, and eo are made like a minute b.

Oo, ou, and uo are formed by the vowel o made *thick*.

Au, ua, eu, and ue are represented by two characters—viz., a minute angular r, and the same reversed. Either of these may be used according as it is most convenient in the connexion.

Au may be written *a* when it begins a word, and often *o* in the middle of a word, as in fault, assault.

Eu and ue, when a diphthong, having a single sound, as in Europe, due, sue, blue, may be represented by *u* not made heavy.

Eau, ieu, iou, uai, and uia are expressed by *u* made thick. When pronounced u, as in beauty, lieu, it is expressed by *u* not made heavy.

It is left to the discretion of the writer to insert these, or as many vowels as may be required to make the manuscript sufficiently legible for his own reading. The young stenographer should write as many as are strongly sounded, and exclude the rest. By degrees, and in proportion as all the various combinations of the consonants become familiar at sight, they may be more or less dispensed with.

DOUBLE CONSONANTS.—CLASS I., &c.

(Plate 2.)

Here are two consonants combined in one character, and this not only shortens the mode of expression, but gives expression to two letters, which, if written separately, would form an inconvenient junction.

Sh, occurring in the middle of a word, may sometimes be represented by *s only*, as in bishop, for which write bisop.

Sch may be represented by *ch*, as in mischief, mischance, discharge, for which write mshf, mshns, &c.

Ch has a *soft* and a *hard* sound; the former, as in charity, chair, is represented by the proper character for ch; the hard sound, as in school, Christ, technical, is represented by k.

Th, when a terminal, in the third person singular, of verbs ending in *th*, as it generally occurs in Scripture, should be written *s*—*e.g.*, for hath, saith, loveth, &c., write has, says,

loves. The same rule is observed in short-hand with the second person—*e.g.*, for *hast*, *sayest*, *lovest*, write the same, *has*, *says*, *loves*.

When either of the hooked single or double consonants, as *h*, *x*, *sh*, *ch*, *th*, *pr*, *dl*, *tl*, or *fl*, requires to be directly repeated, it must be written twice in succession (27).

Double stroke consonants are made by extending the length of the single stroke, and double curve consonants are directly repeated by enlarging the curves (see 24). But, if preferred, two curves may be made in succession (see 25).

This plan should be observed by the learner with respect to twice *m*, to avoid confusion with *pl* or *bl*—*i.e.*, when *pl* or *bl* takes the appearance of a large *m*, which is sometimes the most convenient way of making it.

Twice *w* never appears to be required in succession; but if it should occur, it is best also written twice *w*, to avoid confusion with *lg*, *lj*, and *lk*, when joined by the left-hand side curve for *l*, so that these combinations take the appearance of a large *w*.

Two of the same consonants should never be written where one will express the sound; but when a vowel intervenes, and the sense depends upon it, they should be written by the rules laid down.

DOUBLE CONSONANTS.—CLASS II.

(Plate 2.)

The difference between these and the double consonants of the *first* class arises from the fact that the latter *always* retain their dual form; whereas, in these the double character is occasionally dropped, and the *two distinct* letters which it represents are written instead. This will be necessary where a vowel intervenes requiring insertion, and also where the double characters cannot be conveniently joined with the preceding consonant, as is the case when they follow the circle *s*.

All these double consonants are written *downwards*, except *pr*, which begins from the bottom, and is struck *upwards*.

The advantage of these duals arises not only from their abbreviated form, reducing two letters to one character, but in some combinations they are more legible than the same would be in the two letters joined. Their uses will be better understood after a little practice.

INITIAL DOUBLE AND PLURAL CONSONANTS.

(Plate 2.)

These are limited to the commencement of words, except in a few combinations for bl, pl, and wl, where they may be also introduced in the middle and end of words.

To insert a vowel between the letters, the dual or plural character is dropped, and the proper consonants substituted for it.

Hl is formed by the *ascending* stroke.

A word beginning with hl, and having a vowel between h and l requiring insertion, that vowel is expressed by placing it *first*, exactly in the same place as if there had been no h, and the word had begun with the vowel.

MONOGRAMS.

(Plate 3.)

These are formed by irregular or "arbitrary" characters to represent words constantly occurring, instead of making them by the full complement of alphabetical letters which the words contain. From their more contracted formation, certainty of meaning, and frequency of occurrence, they are of great assistance to the writer. Our catalogue of them exceeds in number what is contained in some popular systems, but less than in others. Too large a number needlessly *clog* and confuse the memory. In some systems many of them require more time to make than do the same words by the simple letters and fixed rules of the present work; and our comparatively smaller list is amply compensated for by the alphabetical Letter-words and the lists of Abbreviations, which, by a little study and discernment, might be multiplied to a vast extent, beyond all precedent or comparison.

The practice of reporters and professors of short-hand is more or less to adopt certain "arbitraries" of their own invention, and they rapidly multiply with reporters in constant practice. Our object has been, for the most part, to make up our list with characters which have some connexion with the legitimate letters of which the same words would be composed if written in full; and this helps the learner the more easily to commit them to memory.

PREFIXES

(Plate 4.)

Are designed for shortening the number of characters in a word, which is done by representing the *first* syllable, or *two* of a longer word, by a single letter or more contracted sign than the same could be done by the regular letters. In some schemes of stenography there is an entire absence of all prefixes, and we know of none where they are so ample as our own, as regards both number and mode of application. We have *three classes* of them.

CLASS I. are *joined* to the following part of the word. In a word beginning with a *prefix* of this class, and ending with a *termination* of the second class, which is placed *underneath*, or one of the third class, which is *detached*, the termination is written separately, according to the examples laid down (see prefixes, Class I., *lordship*, *questionable*.)

Car is a prefix of the same formation as *k* and *r* joined, but it is made smaller. In some combinations it is necessary to make these letters in their full size.

All belonging to CLASS II. are *detached* from the remaining part of the word, and placed *over* the next letter following in the body of the word.

CLASS III. are *separated* from the rest of the word, yet placed so near as plainly to show that they belong to it, and so as not to be confused with or mistaken for another word; and they should be made *small*.

TERMINATIONS

(Plates 5, 6.)

Are designed for the same purpose as prefixes, viz., to shorten the number of characters in a word, and thereby not only promote quick writing, but, from their more definite and complete signification, are more perspicuous, and are therefore read with greater ease and certainty.

Terminations *follow* the adjoining letters, and they are also divided into three distinct series. All of the first CLASS are *joined* to the preceding letters; all of the second CLASS are placed *underneath* the preceding letter; and the third CLASS are all *separated* from the rest of the word, but placed on a line with it, and so

close to the nearest letter, as clearly to show that they belong to it, and not another word.

Our table shows also the plan of making their several *plural* formations, as by enlarging their rings, lengthening the back-strokes, and adding s to the terminative character. The distinction, however, between the singular and plural, may almost always be determined by the context ; it is best left to the choice of the writer, whether it be expedient to express the plural sign or otherwise.

All of CLASS I. which are *joined* to the preceding syllables are written downwards or horizontally, except lict, lege, lance, and range, which are written *upwards*.

CLASS II. are placed *under* the preceding letters, from which they are separated, and sufficiently low, so as to avoid confusion with a terminal vowel.

Tion, *sion*, and *cion* are alike represented by a simple point, and this is considered to be pronounced *shun*.

Ly is a little horizontal i or y, in the same position as the foregoing ; and the whole of this series are so placed.

It may happen that a word may be composed of a termination of this series and the prefix *m*, which being a prefix belonging to both the *second* and *third* classes, it will be best, in order to avoid confusion, to drop the prefix character, and make the whole of the consonants for it instead. This applies to the word *important* (28).

CLASS III. are all *detached* from, but placed as close as possible to the body of the words to which they belong, and for the most part on a line with them ; but in some cases they may be placed *over* the preceding letter. *Bal*, &c., is a short stroke inclined to the *left* ; *pal*, &c., is a *straight* stroke ; and *cal*, &c., inclines to the *right* ; and these should all be placed in a *high* position, at the end of, and sometimes *over* the consonant from which they are separated ; but so that they may not be confused with a prefix of the *second* class, which is placed *over* the *following* letter, or a termination of the *second* class, which is placed *under* the *preceding* letter (29). Care must be taken not to confuse them with vowels o, i, and u at the end of a word, and which are distinguished from them by their smaller size and comma formation. All the terminations and all the prefixes require special study and practice to apply them with swiftness and certainty.

Some words contain two of our terminations in succession, which should be both written where they can be done without

obscurity ; but if not, the first of them may be dropped, and the regular letters substituted for it.

If the last of two terminations in succession belong to Class I. which are joined to the word, it may be added *separately* by lifting the pen and placing it close to the rest of the word (30).

Such words as subjection, perfection, delectable, containing two of our terminations belonging to the first and second, or first and third classes, are written with both terminatives complete.

An additional d may be added to any one of our terminations, where it is practicable and legible, without taking off the pen (31). If this cannot be done, it will be best for the learner to drop the termination and substitute all the consonants for it. A proficient in the art will dispense with the additional d or ed when required to express a verb in the past sense, relying on the context to suggest the right reading.

Such of the terminations of the second class, as are distinguished from each other by the difference only between the *light* and *heavy* strokes, are so nearly allied in sound, that they may be written indiscriminately one for the other by an efficient writer. But the *learner*, in this and other respects, should keep to the literal table as near as possible.

These rules will explain all our terminations, which are those which occur most often in the English language. Many others might be added by the principles laid down, but our table already exceeds the lists contained in every other system, as regards both their number and methodical arrangement.

Some long words ending with either of the terminations may be abbreviated by dropping the middle syllables and making only the first one or two letters, or a prefix, if it begins with one, and the termination with the parts separate but close together, so as to appear as one word (32).

This plan is largely adopted by expert short-hand writers in reporting for the press.

SPECIMENS OF ABBREVIATIONS.

These consist in making only the first letter or two of a long word, and crossing it with one of the abbreviating marks, which will be understood by referring to the table (plate 7.) There are four classes, distinguished by 1st, the Abbreviating Stroke ; 2nd, the Double Stroke ; 3rd, the Ring or Oval ; and 4th, the Curve. The examples laid down are mere specimens to illus-

trate the principles on which they are constructed. A reporter may multiply them as much as he pleases, by making *his own vocabulary* of long words, difficult technicalities, and parliamentary and forensic words and phrases, but so as not to confuse them with each other, or with our lists of specimens; and all these may be multiplied beyond calculation by adding the last letter or termination of a word close to the abbreviated clause. Words of similar sound and meaning, varying only in the terminative syllables, may be represented by the same characters. Thus, *calculate*, *calculated*, *calculating*, and *calculation*, may be all represented by the word *calculate*.

The method of abbreviating opposites, or *opposition of words*, is done by a long oblique stroke, as seen in the specimens.

MISCELLANEOUS RULES AND INSTRUCTIONS.

ON SPELLING.

The author of the "Phonetic Short-hand" says, "It has been ascertained that out of the 50,000 words in the English language, only about fifty are pronounced as they are spelt." This comparison is evidently very greatly disproportioned, but the fact that there are a large number of words in our language containing redundant and useless letters, with respect to sound, is most certain, and these are all to be omitted in short-hand. Sufficient has been already explained on this head in our exposition and remarks on the different consonants; but it cannot be too strongly urged, that in words wherein the pronunciation is capricious and not correspondent to the literal spelling, the superfluous letters should be at once discarded, and the word spelt as pronounced. Where the vowels are omitted and consonants only are written, they should be formed precisely the same as if all the vowels were filled in.

CONTRACTIONS.

The semicircular and curved letters are more or less capable of *extension* and *contraction*. Something in this respect must be left to the ability of the writer, who will be enabled to discover by practice how far the principle of contractions may be carried. For example:—In a word beginning with s, followed by two semicircular letters, one being the opposite half-circle of the other, the former of them should be contracted (33).

Letters l, k, and p should most generally be made large, and

b, g, m, and w small, especially when one of the former is joined to one of the latter (34).

The combinations g and b, and m and w, may always be contracted without injuring their true form (35).

Kb when joined is more clearly distinguished from kp by the plan of contracting b and extending p, so, by the same rule, bk is distinguished from pk (36).

Letters lr and rl combined should be made *half* the usual length of these letters; and gl and lg, as terminals combined at the end of a word, may be made small or contracted (37).

A question or interrogation may be noticed, if necessary, thus, (38) . . A laugh (39) . . Hisses (40).

PROPER NAMES.

These and classic, technical, and difficult words, to which the *learner* is unaccustomed, should be written at once in long-hand. If written in short-hand characters, all the vowels should be inserted; and it will sometimes assist the reading of the work to place a little cross *underneath* a *proper name*.

PUNCTUATION.

All stops are dispensed with, *except the period* or full stop, which, when time will admit of, is represented by a little cross *on the line* with the words (as in plate 16). In following a speaker this also is dispensed with, but a little more space than ordinary should be left instead of it (as in plate 14). For a new sentence begin a fresh *line*. A *clear space* must be left between each and all the words to avoid confusion. And the lines must also be sufficiently apart for the same reason.

COMPOUND WORDS.

Some long words and compound words are very inconvenient to form without taking off the pen, and should therefore be separated in the middle, and the last syllable or syllables put close to the first. This applies to such words as thanks-giving, short-hand, mis-understanding, disad-vantage, loving-kindness.

VOWEL INSERTIONS.

It is impossible to make a general insertion of vowels whilst writing down the words of a rapid speaker. Making a separate vowel requires care, and will often take up the time of two consonants; they are therefore almost wholly omitted by an efficient writer; but all necessary vowels should be inserted in words

as soon as possible after being written, and while the subject is fresh on the memory ; after which, the work may be read with ease at any future time, and that, too, by any other person who may have learnt the same system of stenography.

Words widely different in meaning, represented by the same set of consonants, without any vowels, will, at times, be difficult to decipher. When this happens, the letters as they appear should be written out on paper, either in short-hand or long-hand, and one or other of the different vowels may be supposed to be wanting between the consonants, and at the beginning or end of the word. Trying them this way will most probably lead to the development of the word.

It may sometimes help the reading of the short-hand characters to consider that the vowel *e* is used more frequently than any other letter, whether a vowel or consonant, in the English language.

MISTAKES AND DEFECTS.

Words imperfectly written should be obliterated at once and re-written. If time will not admit of this, and the writer thinks he can make them out hereafter, he may surround them with a loose circle. If a sentence be defective, he may place loose semicircles at the beginning and end of it. When a word or sentence is unheard or misunderstood, and the writer thinks he can supply the deficiency hereafter, he should leave a space of about the length of the missing part, and seize the first opportunity to fill up the *hiatus* from memory in the best way he can. Words omitted by mistake or inadvertence, are inserted over the line with a large caret underneath, as in common writing.

QUOTATIONS AND REPETITIONS.

A text or quotation of Scripture should be written in the general way, by one uniform plan, viz., state first the book, psalm, gospel, or epistle, and then the verse or verses. *Example* : Gen. i. 26—1 John v. 7, 8.

Inverted commas, and also brackets for enclosures, are made the same in short-hand as in long-hand.

Words directly repeated are represented after having been once written by a dash under them.

For a sentence uttered and repeated, write the first word or two only of the *repetition*, then place an etcetera, and then the last word of the sentence, raised a little above the line. Leave a blank space, and then proceed with the discourse.

Portions or verses of Scripture, well-known proverbs, extracts, quotations, and sentences, familiar to the writer, may be recorded in short-hand in the same way. For example,

“Although your words like torrents flow,
My hand is swifter still.”

The same repeated, “Although, &c.—still.”

THE TABLE SHOWING THE MANNER OF JOINING THE CONSONANTS.

(Plates 9, 10.)

When the learner wishes to find the combination of any two consonants he must trace the first of them on the top line, and the second on the down column, until he meets the two letters joined at the angle where they are found. The consonantal *y* being only an initial, and never used following a consonant, is the reason of its being omitted in the down column.

All the following plates contain Examples in full Stenography, and are designed as *exercises* for the learner to copy ; in doing which he may make his lines a little wider apart than these are, particularly plates 14, 15, and 16, but should keep the letters as small as the perfection of their shapes will admit of.

Difficulties may yet occur to the learner with respect to the best construction of some words ; but the principles laid down are sufficiently elastic to meet every contingency ; and with application and great perseverance he cannot fail, sooner or later, to succeed, whether with or without the further aid and assistance of an oral tutor.

These make up our entire system of short-hand writing, so far as it can be explained by fixed and definite rules of instruction. Reporters for the press, and professional writers, will yet practise more or less, according to their own peculiar methods and skill ; they will make large omissions and contractions, and combine several words together without lifting the pen, and will exert their memory and mental powers to a far greater degree than it is possible to explain by any written system.

THE CONTENTS OF THE STENOGRAPHIC PLATES.

PSALM XIX. (*Plate 12.*)

1. The heavens declare the glory of God : and the firmament showeth his handy work. 2. Day unto day uttereth speech, and night unto night sheweth knowledge. 3. There is no speech nor language where their voice is not heard. 4. Their line is gone out through all the earth, and their words to the end of the world. In them hath he set a tabernacle for the sun ; 5. Which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race. 6. His going forth is from the end of the heaven, and his circuit unto the ends of it : and there is nothing hid from the heat thereof. 7. The law of the Lord is perfect, converting the soul : the testimony of the Lord is sure, making wise the simple : 8. The statutes of the Lord are right, rejoicing the heart : the commandment of the Lord is pure, enlightening the eyes : 9. The fear of the Lord is clean, enduring for ever : the judgments of the Lord are true and righteous altogether. 10. More to be desired are they than gold, yea, than much fine gold ; sweeter also than honey and the honeycomb. 11. Moreover, by them is thy servant warned : and in keeping of them there is great reward. 12. Who can understand his errors ? cleanse thou me from secret faults. 13. Keep back thy servant also from presumptuous sins ; let them not have dominion over me : then shall I be upright, and I shall be innocent from the great transgression. 14. Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Lord, my strength and my redeemer.

LUKE XV. 11—32 (*Plate 13.*)

11. And he said, A certain man had two sons : 12. And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living. 13. And not many days after the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living. 14. And when he had spent all, there arose a mighty famine in that land ; and he began to be in want. 15. And he went and joined himself to a citizen of that country ; and he sent him into his fields to feed swine. 16. And he would fain have filled his belly with the husks that the swine did eat : and no man gave unto him. 17. And when

he came to himself, he said, How many hired servants of my father's have bread enough and to spare, and I perish with hunger! 18. I will arise, and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee, 19. And am no more worthy to be called thy son: make me as one of thy hired servants. 20. And he arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him. 21. And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son. 22. But the father said to his servants, Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet: 23. And bring hither the fatted calf, and kill it; and let us eat, and be merry: 24. For this my son was dead, and is alive again; he was lost, and is found. And they began to be merry. 25. Now his elder son was in the field: and as he came and drew nigh to the house, he heard music and dancing. 26. And he called one of the servants, and asked what these things meant. 27. And he said unto him, Thy brother is come; and thy father hath killed the fatted calf, because he hath received him safe and sound. 28. And he was angry, and would not go in: therefore came his father out, and entreated him. 29. And he answering said to his father, Lo, these many years do I serve thee, neither transgressed I at any time thy commandment: and yet thou never gavest me a kid, that I might make merry with my friends: 30. But as soon as this thy son was come, which hath devoured thy living with harlots, thou hast killed for him the fatted calf. 31. And he said unto him, Son, thou art ever with me, and all that I have is thine. 32. It was meet that we should make merry and be glad: for this thy brother was dead, and is alive again; and was lost, and is found.

THE QUEEN'S SPEECH,

Opening of Parliament, January 31, 1854 (*Plate 14*).

My Lords and Gentlemen,

I am always happy to meet you in Parliament; and, on the present occasion, it is with peculiar satisfaction that I recur to your assistance and advice.

The hopes which I expressed, at the close of the last session, that a speedy settlement would be effected of the differences

existing between Russia and the Ottoman Porte have not been realized, and I regret to say that a state of warfare has ensued.

I have continued to act in cordial co-operation with the Emperor of the French, and my endeavours, in conjunction with my allies, to preserve and to restore peace between the contending parties, although hitherto unsuccessful, have been unremitting. I will not fail to persevere in these endeavours; but, as the continuance of the war may deeply affect the interests of this country, and of Europe, I think it requisite to make a further augmentation of my naval and military forces, with the view of supporting my representations, and of more effectually contributing to the restoration of peace.

I have directed that the papers, explanatory of the negotiations which have taken place upon this subject, shall be communicated to you without delay.

Gentlemen of the House of Commons,

The estimates for the year will be laid before you, and I trust you will find that, consistently with the exigencies of the public service at this juncture, they have been framed with a due regard to economy.

My Lords and Gentlemen,

In the year which has just terminated, the blessing of an abundant harvest has not been vouchsafed to us. By this dispensation of Providence the price of provisions has been enhanced, and the privations of the poor have been increased; but their patience has been exemplary; and the care of the Legislature, evinced by a reduction of taxes affecting the necessities of life, has greatly tended to preserve a spirit of contentment.

I have the satisfaction of announcing to you that the commerce of the country is still prosperous; that trade, both of export and import, has been largely on the increase; and that the revenue of the past year has been more than adequate to the demands of the public service.

I recommend to your consideration a Bill, which I have ordered to be framed, for opening the coasting trade of the United Kingdom to the ships of all friendly nations; and I look forward with satisfaction to the removal of the last legislative restriction upon the use of foreign shipping for the benefit of my people.

Communications have been addressed, by my command, to the universities of Oxford and Cambridge, with reference to the improvements which it may be desirable to effect in their institutions. These communications will be laid before you, and measures will be proposed for your consideration with the view of giving effect to such improvements.

The establishment requisite for the conduct of the civil service, and the arrangements bearing upon its condition, have recently been under review, and I have directed a plan to be laid before you, which will have for its object to improve the system of admission, and thereby to increase the efficiency of the service.

The recent measures of legal reform have proved highly beneficial, and the success which has attended them may well encourage you to proceed with further amendments. Bills will be submitted to you, transferring from the ecclesiastical to the civil courts the cognizance of testamentary and of matrimonial causes, and for giving increased efficiency to the superior courts of common law.

The laws relating to the relief of the poor have of late undergone much salutary amendment; but there is one branch to which I earnestly direct your attention. The law of settlement impedes the freedom of labour; and if this restraint can with safety be relaxed, the workman may be enabled to increase the fruits of his industry, and the interests of capital and of labour will be more firmly united.

Measures will be submitted to you for the amendment of the law relating to the representation of the Commons in Parliament.

Recent experience has shown that it is necessary to take more effectual precautions against the evils of bribery, and of corrupt practices at elections. It will also be your duty to consider whether more complete effect may not be given to the principles of the act of the last reign, whereby reforms were made in the representation of the people in Parliament. In recommending this subject to your consideration, my desire is to remove every cause of just complaint, to increase general confidence in the Legislature, and to give additional stability to the settled institutions of the State.

I submit to your wisdom the consideration of these important subjects; and I pray God to prosper your counsels, and to guide your decisions.

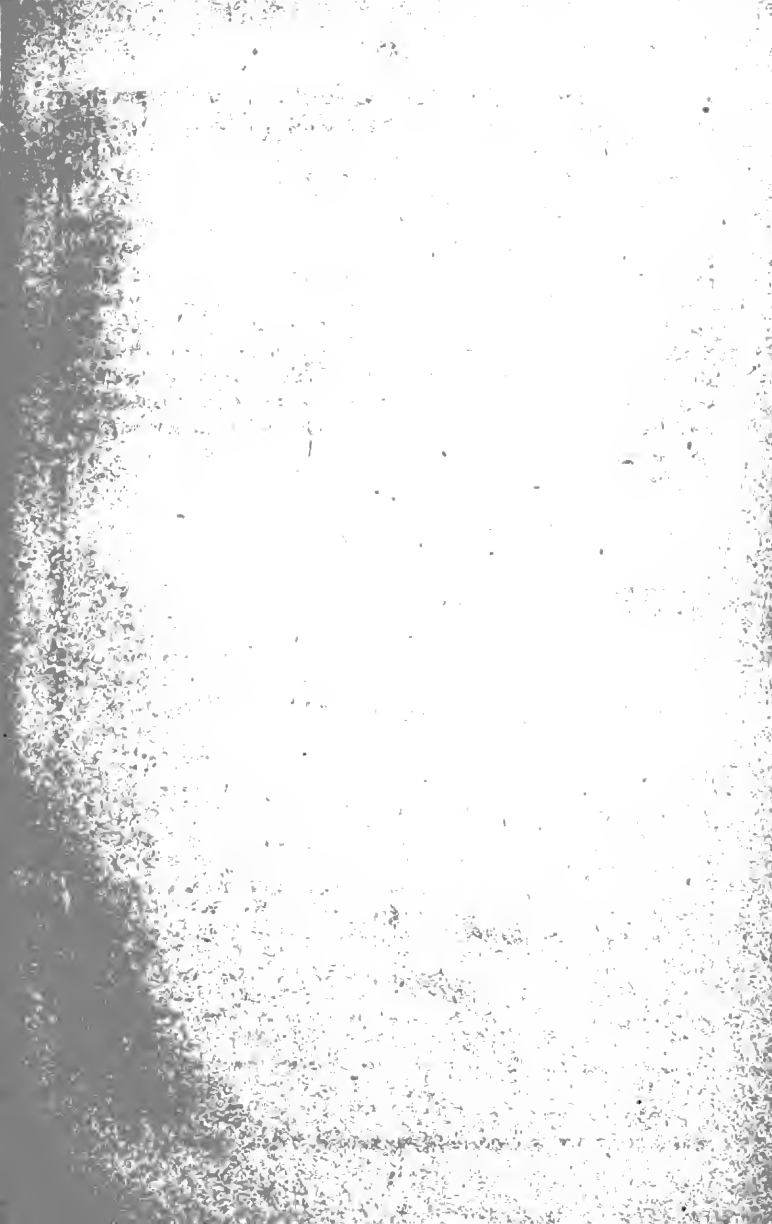
REPLY OF THE EMPEROR OF THE FRENCH TO THE ADDRESS
OF THE LORD MAYOR OF LONDON, AT THE GUILDHALL,
April 19, 1855.

(*Plates 15, 16.*)

My Lord Mayor,

After the cordial reception I have experienced from the Queen, nothing could affect me more deeply than the sentiments towards the Empress and myself, to which you, my Lord Mayor, have given expression on the part of the city of London; for the city of London represents the available resources which a world-wide commerce affords both for civilization and for war. Flattering as are your praises, I accept them, because they are addressed much more to France than to myself; they are addressed to a nation whose interests are to-day everywhere identical with your own; they are addressed to an army and navy united to your's by an heroic companionship in danger and in glory; they are addressed to the policy of the two Governments, which is based on truth, on moderation, and on justice. For myself, I have retained on the throne the same sentiments of sympathy and esteem for the English people that I professed as an exile while I enjoyed here the hospitality of your Queen; and if I have acted in accordance with my convictions, it is that the interest of the nation which has chosen me, no less than that of universal civilization, has made it a duty. Indeed, England and France are naturally united on all the great questions of politics and of human progress that agitate the world. From the shores of the Atlantic to those of the Mediterranean—from the Baltic to the Black Sea—from the desire to abolish slavery to our hopes for the amelioration of all the countries of Europe—I see in the moral, as in the political world, for our two nations but one course and one end. It is, then, only by unworthy considerations and pitiful rivalries, that our union could be dissevered. If we follow the dictates of common sense alone, we shall be sure of the future. You are right in interpreting my presence among you as a fresh and convincing proof of my energetic co-operation in the prosecution of the war, if we fail in obtaining an honourable peace. Should we so fail, although our difficulties may be great, we may surely count on a successful result; for not only are our soldiers and sailors of tried valour—not only do our two countries possess within themselves unrivalled resources—but

above all—and here lies their superiority—it is because they are in the van of all generous and enlightened ideas. The eyes of all who suffer instinctively turn to the West. Thus our two nations are even more powerful from the opinions they represent than by the armies and fleets they have at their command. I am deeply grateful to your Queen for affording me this solemn opportunity of expressing to you my own sentiments and those of France, of which I am the interpreter. I thank you in my own name, and in that of the Empress, for the frank and hearty cordiality with which you have received us. We shall take back with us to France the lasting impression, made on minds thoroughly able to appreciate it, of the imposing spectacle which England presents, where virtue on the throne directs the destinies of a country under the empire of a liberty without danger to its grandeur.



EXERCISES IN FULL STENOGRAPHY.

THE LORD'S PRAYER

Handwritten shorthand for "The Lord's Prayer".

THE APOSTLES CREED

Handwritten shorthand for "The Apostles Creed".

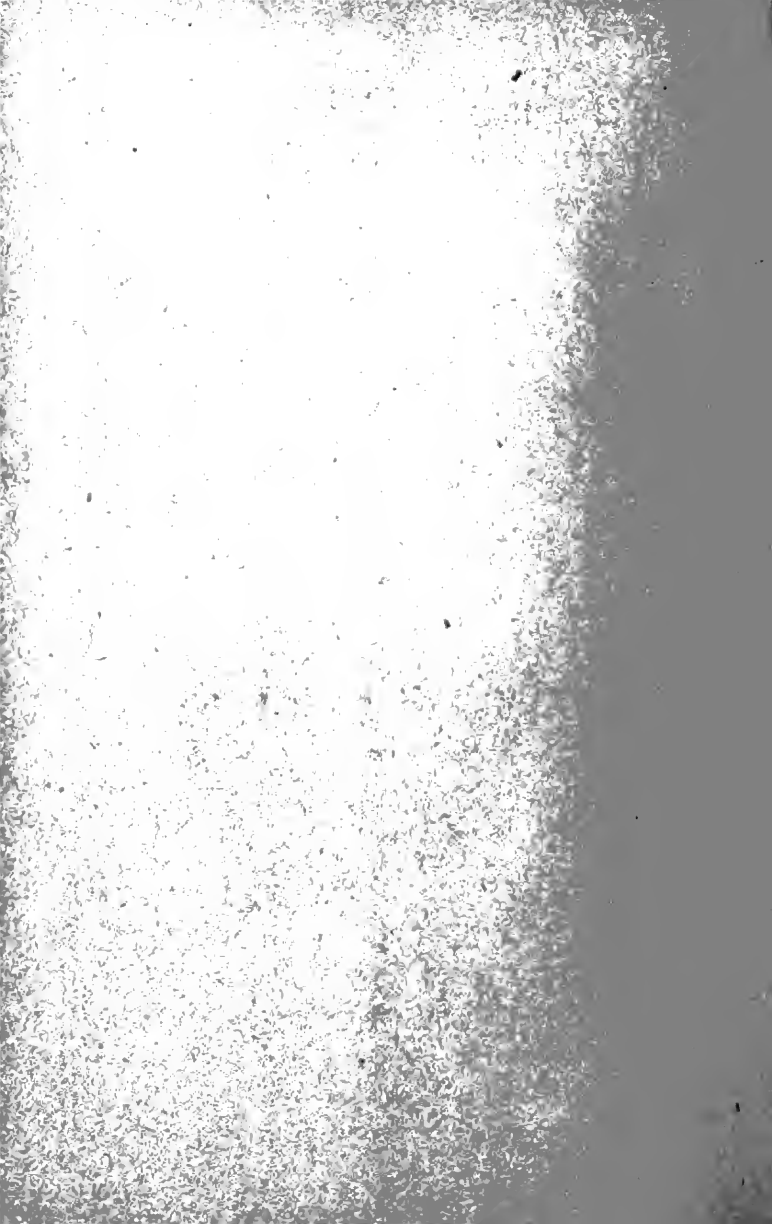
SPELT AS WRITTEN IN SHORT HAND

I blier in God the fthr unite mber of heavon and
 irth and in Jեսus Christ his nly son our lord
 who was consd by the Holy Ghost brn of the Virgin
 Mary sufrd undr Pontaus Pilate was krshted ded
 and bried he dcsdnt into hell the third dy he ros
 agn from the ded he asndd into heavon and sits
 on the rht nd of God the fthr unite from thns
 he shall come to jge the quik and the dod.
 I blier in the Holy Ghost the dy kthlk church,

*the communion of saints the forgiveness of sins the resurrection of the
body and life everlasting. Amen*

PSALM 19.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.



LUKE 15 11-32

11 ḥḥ ḥḥ ḥḥ ḥḥ 12 ḥḥ ḥḥ ḥḥ ḥḥ
 13 ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ
 14 ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ
 15 ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ
 16 ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ
 17 ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ ḥḥ
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Plate. 14

THE QUEEN'S SPEECH.

Opening of Parliament January 31st 1854

[illegible]

Handwritten notes in Arabic script, likely bleed-through from the reverse side of the page. The text is dense and covers most of the lower half of the page.

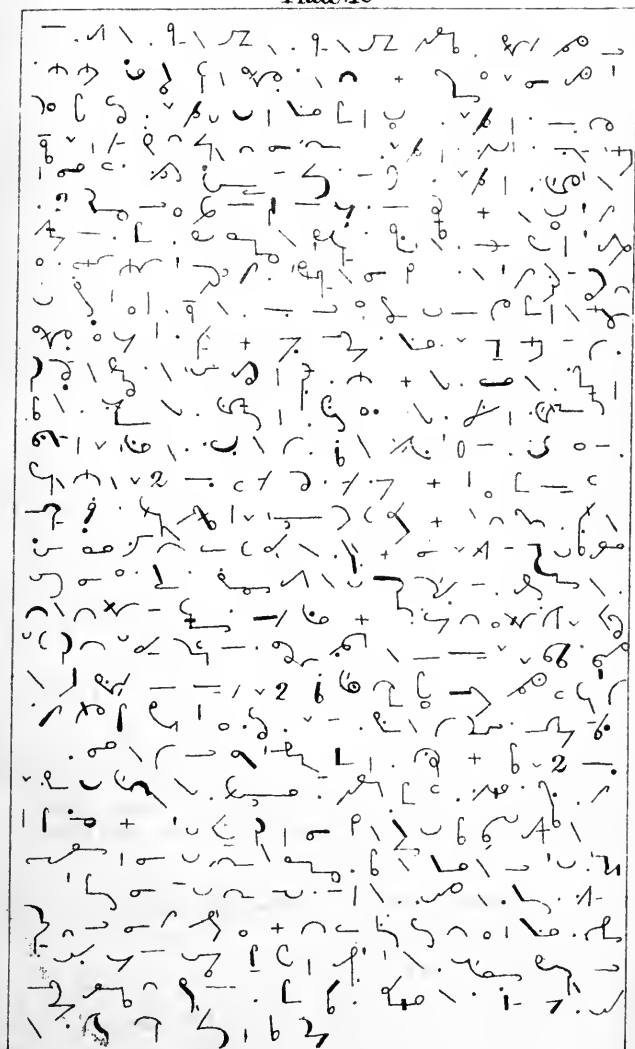


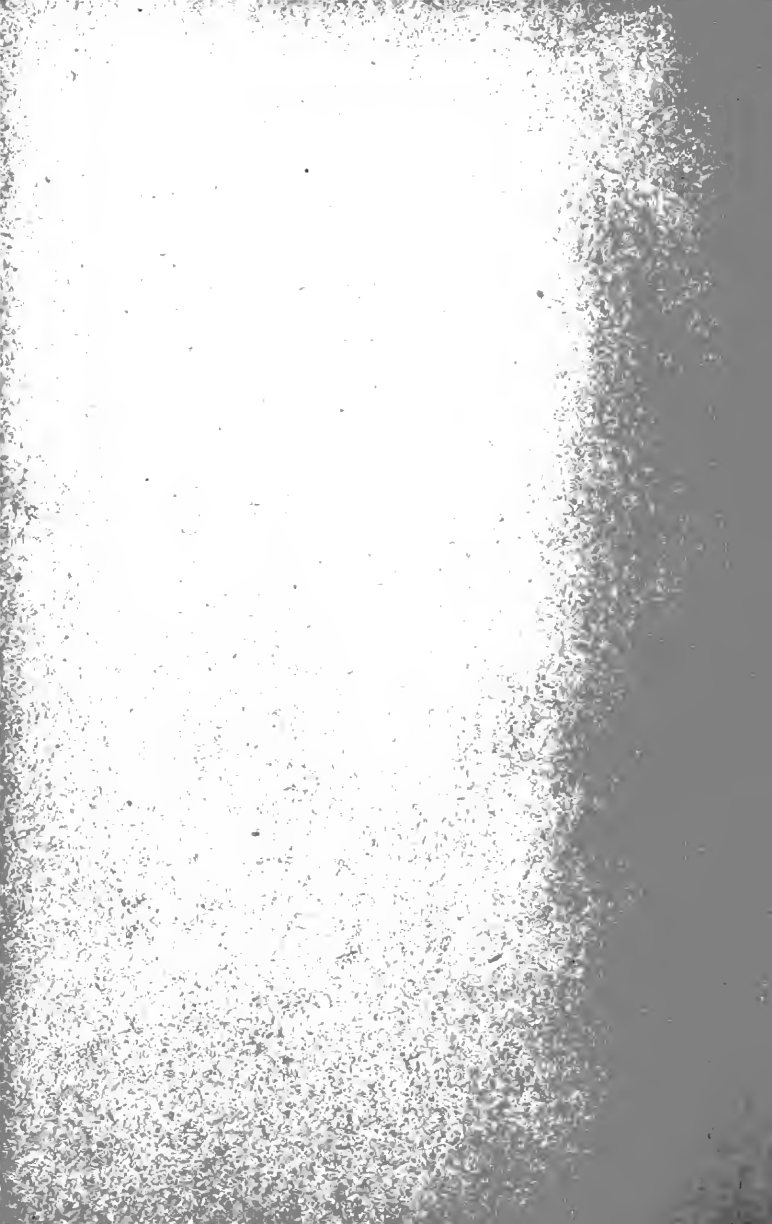
Handwritten text in a cursive script, likely a manuscript or a page from a book. The text is arranged in approximately 20 lines, with some lines starting with a large initial letter. The script is highly stylized and difficult to decipher without a key.

REPLY OF THE EMPEROR OF THE FRENCH TO THE ADDRESS
OF THE LORD MAYOR OF LONDON, AT THE GUILDHALL,
April 19, 1855.

Written with the simultaneous R.

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